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CATALOGUE OF THE LOAN COL-
LECTION OF JAPANESE ARMOR.

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THE METROPOLITAN MUSEUM
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HAND-BOOK No. 14

CATALOGUE

OF THE

LOAN COLLECTION

OF

JAPANESE ARMOR

Prepared by BASHFORD DEAN, Ph.D.

NEW YORK

PUBLISHED BY

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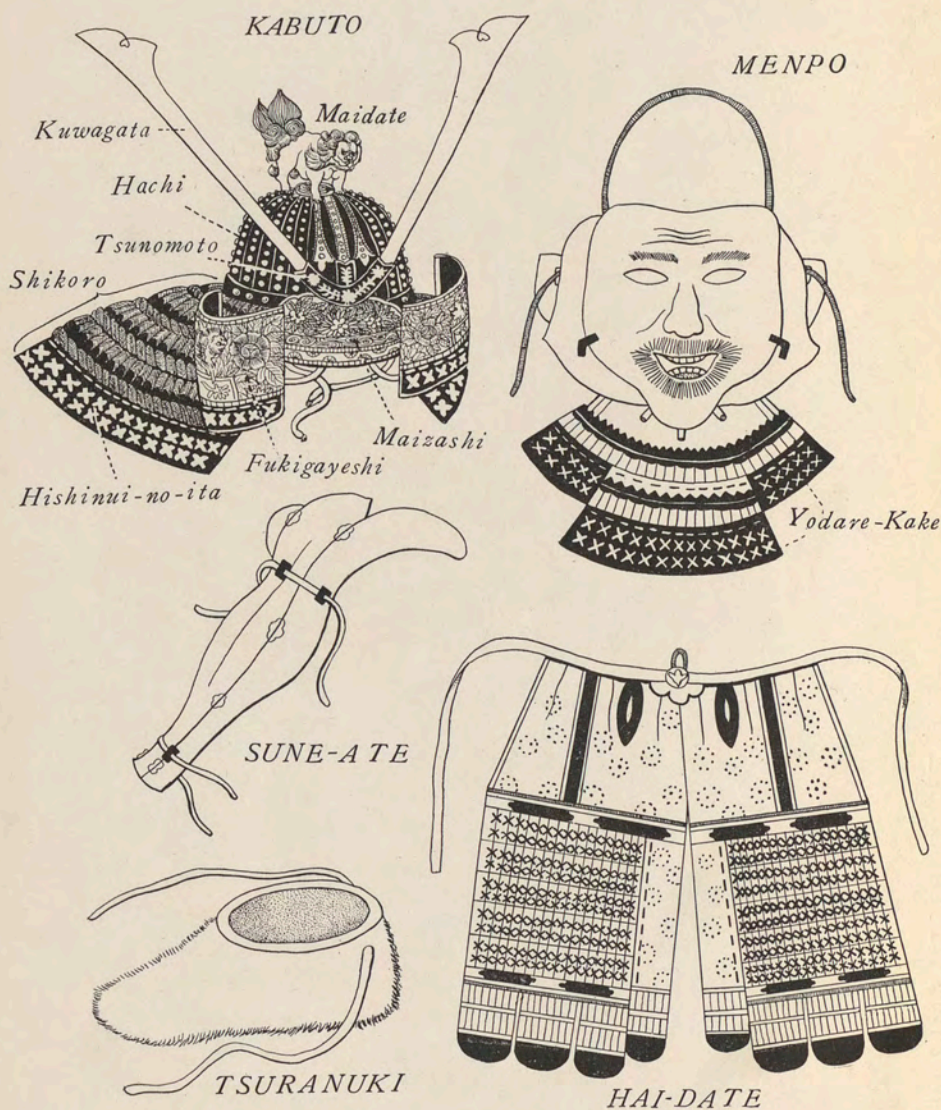
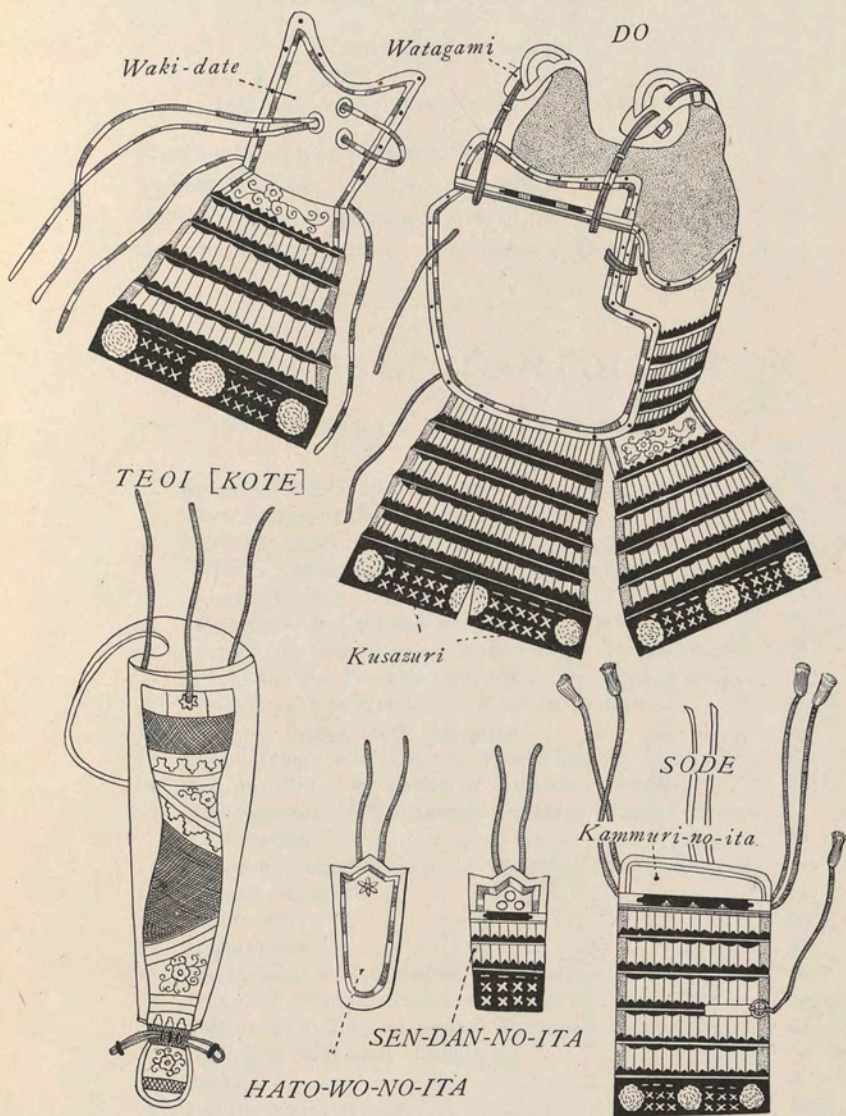


Fig. 1. Japanese armor. Its
After drawings of Naotaka Yatsu.



characteristic parts and their names.

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CATALOGUE OF LOAN COLLECTION.

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INTRODUCTION.

ARMOR has furnished for over 1500 years an exceptionally favorable material for the expression of the art of the Japanese. It provides some of the best examples of their metal work, whether of steel, bronze or gold; it illustrates their skill in textiles, in braids, damasks and cloth of gold; it furnishes the best specimens of their leather work and its decoration. It has offered, furthermore, an important medium for the expression of pictorial composition, symbolic, heraldic or mythological. Judged, too, from the purely scientific standpoint—unfortunately less attractive to the general visitor—the study of Japanese armor is of noteworthy value, for it puts into the hands of the ethnologist convincing data as to the lines of development of the culture of eastern Asia and as to the relationships and influences of its early peoples.

In spite of this formidable sphere of influence, all must admit that the armor of Japan has as yet been given but little attention by western scholars and lovers of Art Japanese. Their efforts have hitherto focused upon pictures, pottery, porcelains and lacquers—although, it is true, in a related field, the sword and its furniture have been somewhat carefully studied. At the present time, however, one may say emphatically that there is an increasing interest on the part of amateurs in the direction of Japanese armor. And it is partly in view of this latest trend that the present catalogue appeared desirable. It is based upon the material provided by a collection of loaned objects, and aims to furnish an outline of the evolution of Japanese armor.

The student of European armor is early impressed with the difference in type which Japan presents. European armor tended from its earliest period to develop completeness of parts and increased strength, even at the painful cost of evolving greater weight and impaired flexibility. In fact this line of development was necessitated by the rapid improvement in fire arms, but it will be recalled that the European armorer could the more readily add weight to his armor, since the cavalry mount which figured prominently in his plans was far more capable of supporting a heavy rider than was the small horse of Japan. Moreover, in Europe the use of maces, military flails,

war axes, and the like, discouraged the use of soft materials in the making of armor. In Japan, on the other hand, the aim of the armorer was rather to produce harnesses which were light, strong and flexible, which would hinder the wearer as little as possible in the active use of arrow, spear and sword. This could the better be done since the war hammer and kindred weapons were generally regarded as unsoldierly. And in consequence such a primitive defense as a shield could be laid aside, leaving the soldier free to foster his skill in the use of nobler arms. Accordingly, as a protection against arms of the lighter class, Japanese armor became a deftly woven complex of steel laminæ, leather, silk, cotton padding; and each of its elements came in time to establish itself as the special defense for a special region of the body.

The age of a suit, or even of a fragment of Italian, German or English armor can be determined with considerable accuracy; and a student is usually poorly trained who makes a mistake in diagnosis of more than 20 or 30 years. In Japanese armor, on the other hand, earlier forms are often reproduced with considerable accuracy during relatively late times, and it requires the most careful study of the specimens to determine their age even approximately. Indeed, even the best Japanese critics will sometimes frankly acknowledge a possible margin of error of over a century, although, to be sure, armor of such a doubtful age is fortunately rare. This material conservatism in armor, it may be noted, is due to the Confucian reverence for the past. Thus an early Japanese general, for example, came naturally to mimic in war costume a hero of an earlier date; and if it happened that his armorer proved to be an archæologist as well as a skilful craftsman, we can well understand how, after the lapse of centuries, this specimen of armor may readily be confused with an earlier one. It comes about, therefore, that suits of the style of the 15th century are sometimes reproduced in princely suits of the 18th century. It can even be set down that the majority of the harnesses of the highest dignitaries retain archaic features. In such cases, however, fortunately for the student, the parts of the harness are

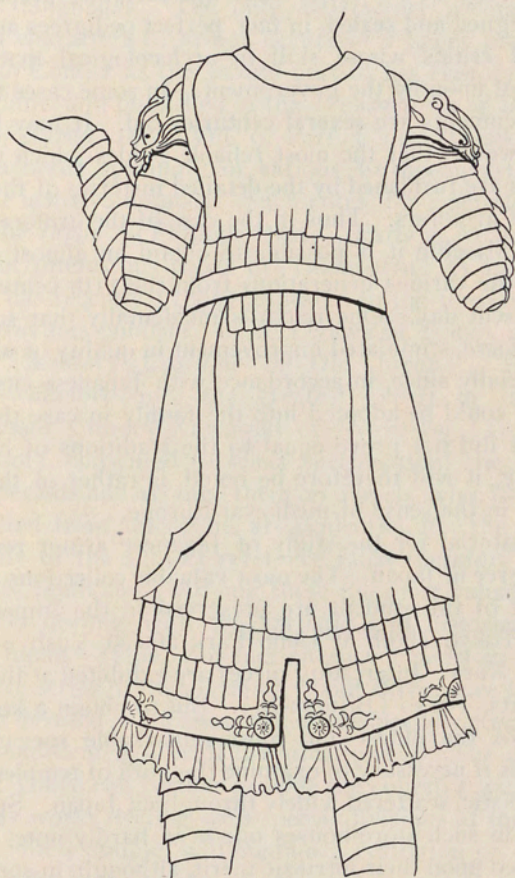


Fig. 2. Ancient image representing one of the Deva gods. This specimen is preserved in the temple of Horiuji, and dates from early Fujiwara times.

usually signed by the maker, and thus a date can be closely determined, for, as a rule, the records of Japanese armorers are far more complete than those of Europe. Moreover, accompanying many of the better suits are carefully prepared credentials, signed and sealed, in fact, perfect pedigrees authorized by special critics whose skill in archæological matters had been passed upon by the government. In some cases these imposing documents are several centuries old. It may be stated safely, however, that the most reliable guides which the critic encounters are furnished by the detailed histories of the famous families of armorers. Thus in the case of the armorers of the family of Miochin it is possible to obtain an almost complete record of the various generations from the 11th century down to the present day. One remarks incidentally that such families, *ipso facto*, stimulated improvement in quality of workmanship, especially since, in accordance with Japanese custom, the best pupil could be adopted into the family in case the son of the master did not prove equal to the traditions of his name. The family, it will therefore be noted, is rather of the nature of a guild in the sense of mediæval Europe.

The material for the study of Japanese armor remains to a large degree in Japan. The most valuable collections from the standpoint of the student are preserved in the Imperial Museums at Tokyo (both at Ueno Park and at Yushyu-Kwan), Kyoto and Nara. Interesting pieces are exhibited at the School of Fine Arts, Tokyo (Bijutsu-In). But to obtain a knowledge of many of the oldest and most remarkable specimens the visitor finds it necessary to examine the kura of temples, Shinto and Buddhistic, scattered widely throughout Japan. Specimens preserved in such store-houses one need hardly note, are best to be studied upon their intrinsic merit, although, in some cases, their authenticity seems to be beyond question. The following temples may be mentioned as possessing noteworthy specimens: Kamakura (Hachiman), Nikko, Miyanoshita, Matsushima, Yamada (Futami), Chyusonji, Yoshino, a number in Kyoto, Koyasan, Kasuga (Nara), Sendai (Hachiman), Itsukushima. Finally, in the kura of noble families there are preserved many

important specimens. These, however, are accessible to the visitor through the courtesy of their owners.

Special works referring to Japanese armor do not exist in European languages. The only satisfactory account of the parts and characters of armor occurs in a paper prepared by Mr. Josiah Conder as the second part of his *History of Japanese Costume*, and published in the *Transactions of the Asiatic Society of Japan*, 1881, Vol. 9, Part 3, pp. 254-280. Other references occur sparingly in various European art journals during the last two decades. Such notes, for example, we find in "*Artistic Japan*" (Philippe Burty), Parts 2, 10 and 11, and a brief but interesting paper by Takamatsu. A most useful reference has recently (1895) appeared in the form of a series of photogravures published by K. Ogawa of Tokyo, representing the "*Military Costume in Old Japan*." These are especially valuable since the greatest expert in Japan, the late Professor Chitora Kawasaki of *Ko-yu-kai* (Tokyo Fine Arts School), consented to select specimens of the armor of different periods and arrange them on models, who, by the way, were selected from among his art students. For the more detailed study of the subject reference must therefore be made to Japanese textbooks. Among these the most valuable is the classic folio dealing with the 'artistic and historical monuments of Japan.' This is in fact an encyclopedia in the form of extensive series of monographs, about three score in all, but the section devoted to Japanese armor is especially complete and furnishes excellent figures of historical pieces. The dealers of Kioto and Tokyo can further provide the collector with a number of early works dealing with special divisions of the subject. One book, for example, will contain a collection of drawings illustrating Japanese masks of different ages and types; another, in like manner, shoulder guards (*sodé*); another helmets; another will give in colors the harnesses of the various daimyos of Japan. Among the works, however, which the collector is apt to meet, are the following:

1747, Kinoshita Yoshitosi—*Outline of the Military Usages of Samurai*.



Fig. 3. Costume of Japanese officer. About the year A. D. 800.
Copied from *Yeshima-no-Kasumi*.

- 1771, Michiyasu Inabe—*Thoughts on Ancient Armor*.
 1796, Gangitsusai Midorikawa—*Handy Manual of Helmet and Armor*.
 1808, Seki Shishu—*The Military Art of Samurai*.
 1808, Yeka Inoué—*How to Wear Armor*.
 1812, Nansei Murai—*Manual of Arms and Armor*.
 1837, Masahiro Murai—*How to Wear Armor* (Section of the general work *Tankiyōryaku*).
 1840, Kurihara Mogonojo—*Pocket Manual of Arms and Armor*.
 1842, Teijo Isé—*Account of Military Usages*.
 1850, Ransai Guioku—*Famous Heroes and Their Poems* (Figures of Historical Armor).
 1850, Rinsai Hojo—*Promptness in the Art of Wearing Armor*.

To be mentioned in addition is a MS. with excellent drawings:

1850, Naotaka Yatsū—*Armor and Helmets of the Past and Present*.

The published and MS. records of the families of armorers are also of great value to the student. The one most commonly met with, and now translated, is the genealogical tables of the great Miochin family of armorers. There are also smaller books dealing with collections of armorers' marks, usually dating from Tokugawa times. Of this class is a work (1843) by Shinin Kurihara, *Marks and Genealogical Tables of Armorers*.

JAPANESE ARMOR AND ITS CHARACTERISTIC PARTS. *

A suit of Japanese armor consists of the following parts: helmet; mask; gorget; cuirass, with appended hip pieces (taces in European armor); sleeves of mail, the top of which are pro-

* The writer is greatly indebted to his friend, Naohidé Yatsu, Rigakuchi of the Imperial University of Tokyo, and Fellow of Columbia University, for much generous aid in translating and proofreading. His interest has led him to draw for the present catalogue, Figs. 1, 6, 7, 10.



Fig. 4. Wooden image of "Benkei" preserved in the temple of Chusonji. It represents a primitive type of armor, probably of the 11th century.

tected by detachable shoulder guards; thigh guards flattened out and hanging loosely; closely bound greaves or shin pieces; and foot armor of the form of boots of metal or leather. To these we may add in the case of the older or more conservative suits, small guards which hang in front of the arm pits. These parts, to which the Japanese names are appended, are illustrated in the accompanying Fig. 1. One may note that the entire panoply, even in the commoner grades of armor, is preserved in a special chest (or chests in the case of the more elaborate specimens). Such a chest is often an object of great beauty; it may be lacquered or made of costly woods, reinforced with bronze ornaments and crests. It is in any event arranged so that it can be readily transported, and to this end is provided with metal flanges through which the shoulder pole of the porters can be passed. It is also provided with an outer case, frequently of leather with decoration of gold. Within the chest, moreover, each portion of the armor is usually provided with especial wrappings or bags. For common armor these are of cotton; for princely armor often of costly silk or padded cloth of gold. On account, therefore, of the unusual care with which these objects are preserved it becomes a very difficult matter to determine the age of a specimen from its actual condition, for the chest will be kept in the fire proof store room (*kura*) of its owner, and will be handled rarely more than once a year, when the entire contents of the *kura* are aired and sunned, or perhaps at the time of the festival of an ancestor, when his armor will be placed reverently in the principal *tokonoma* of the house. It is for this reason, then, that armor several centuries old, will often appear as though it had just left the hands of the armorer. In this connection the writer recalls the splendid condition of the ancestral suits in the collection of Count Kunimune Daté, the present head of the family of the Princes of Sendai.

More detailed reference to the characters of Japanese armor can best be given as "types" arranged in chronological order, or, briefly, according to the major periods of Japanese history.

First, primitive armor, of the Fujiwara period (between A. D. 800 and 1100).

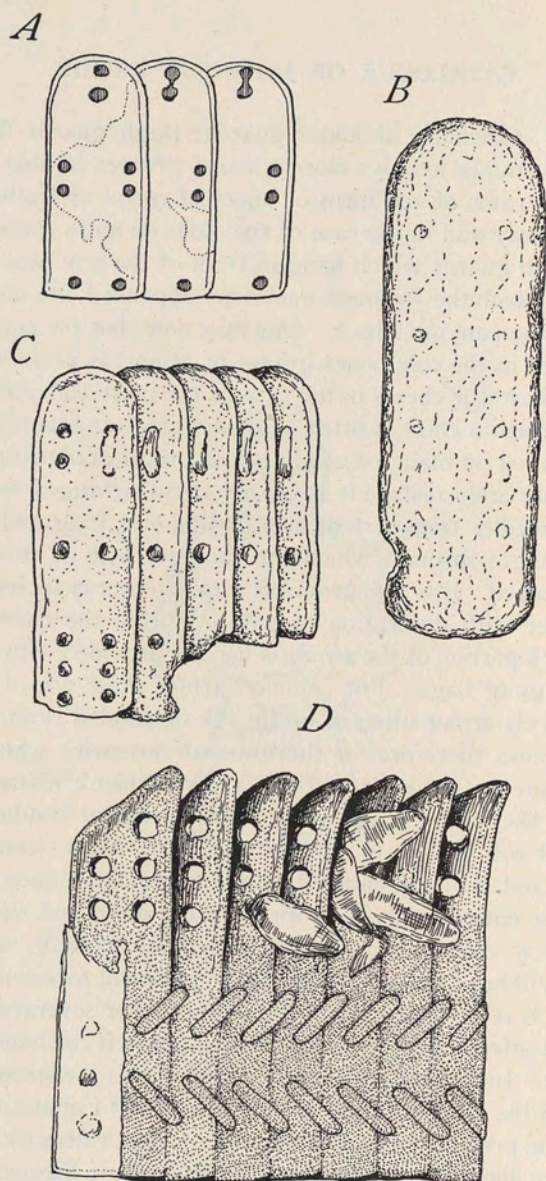


Fig. 5. Fragments of primitive Japanese armor. ($\times \frac{4}{5}$)

A. Scales of bronze armor incrustated with gold. About A. D. 800.

B. Large scale of iron armor. About 1050.

C. Scales of iron armor. About 1100.

D. Fragment of shoulder guard of Hachiman Taro. Late 11th century.

Second, ancient armor, of the Kamakura period (between 1100 and 1336).

Third, mediæval armor, of the Ashikaga period (between 1336 and 1600).

Fourth, modern armor, of the Tokugawa period (from 1600 to 1868).

The characters of the armor of these periods may now be briefly summarized.

FUJIWARA PERIOD.

PRIMITIVE ARMOR (A. D. 800-1100).

Little is definitely known of the armor of this period. The most valuable data regarding it is to be sought in the ancient drawings preserved in the treasure houses of the Imperial family, and in the records of the temples of Nara. Another source of information is found in the archaic images (see the accompanying Fig. 2) representing the Devâ "gods," preserved in such temples, for example, as Horiuji and Chusonji. Actual fragments of armor of this period have, however, been accumulating during the past three decades as the result of the exploration of the non-imperial tumuli carried on under the sanction of the Imperial household. And from such data it has been found possible to give a restoration of the primitive war costume (Fig. 3) of Japan. To be mentioned here is the important collection of early material preserved in the Museum at Ueno Park in Tokyo. Obviously, however, in such exhumed objects only the metal parts have been preserved, nor has the comparative study upon them been as yet sufficiently complete to warrant definite conclusions as to their age. Fragments of copper armor, sometimes richly gilded, appear to date from the 9th century, but from their rarity these specimens were probably used only by the highest officers. At that period a heavily padded and skirted coat of cotton cloth appears to have been the usual means of protection; this was reinforced by bits of leather either in the state of raw hide or specially hardened like the *cuir bouilli* of Europe. The leather, it ap-



Fig. 6. Restoration showing early Japanese iron armor. About the 11th century. Copied from a drawing by Keishu Takenouchi in a recent Japanese magazine.



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Fig. 7. Armor of the late Fujiwara period. (About 1100.) This specimen is preserved in the Shinto temple of Sugata-no-Miya, and is attributed to Jingō-kōgō (3d century).

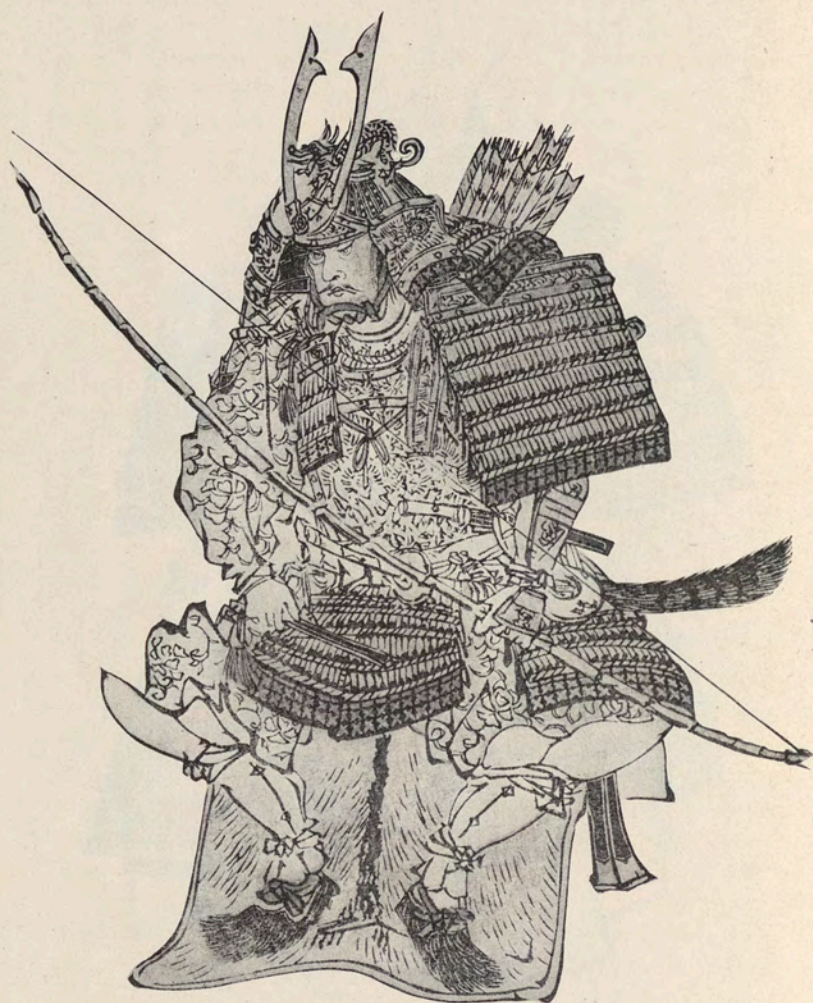


Fig 8. Knight of the 12th century. After figure in *Yeshima-no-Kasumi*.

pears, was early added to the costume in the form of overlapping flakes or scales, for we find that about the year A. D. 900 the word in use for armor was "kawara," which indicates that the armor was arranged like fish-scales and that it was composed of leather. The arrangement of leather scales in this order is perpetuated in the common use of the word "kawara" for the tiling of a roof. This kind of armor existed doubtless during several centuries, and fragments of it are preserved in the kura of at least two temples. Interesting in this connection is a small wooden image, Fig. 4, preserved in the temple of Chusonji. It is supposed to represent Benkei, but it probably dates from an earlier period—eleventh century. Here the armor copied was apparently of leather scales arranged in the usual regular pattern. An example of complete haramaki of this order is shown in the present collection, and it has been accepted by Japanese experts as an early armor, dating from about 1000. (v. Fig. 12.) This type of armor, it may further be noted, was long remembered by Japanese armorers, and we have this influence extending in rare cases down to the 18th century in the form of fish-like scales of metal, which were grouped in small tracts at various points of the armor.

Details of leather armor are recorded in the period of Kōnin, 812-824, in the inventory of the equipment of the forces dispatched against the rebels in Ōshiu. Prior to this time historical references lead us to believe that the armor was in the form of dresses made of cloth thickly padded with cotton, the exterior often decorated with silk or brocade, and thus distinctly Chinese or Corean in character. Mr. Conder records that "in the year 780 an order was issued by the government that leather armor should be used because the kind hitherto worn was continually requiring repair. The order permitted further the use of iron instead of leather, and advised that all armor should be gradually changed to metal." Prior to the year 800, helmets appear to have been made of cotton padding "in the shape of Chinese helmets." The first iron helmets commonly used appear in the time of Kwammu Tenno, about the year 800, although even before this time metal helmets were

occasionally worn. To this period appears to belong the curious peaked helmet preserved in the temple of Hachiman at Kamakura, said to have been used by the primitive Ainos. To this period, too, probably belonged the copper armor of which fragments are preserved in the museum of Tokyo and in the present collection. (v. Fig. 5 a.) But even by this time iron was known to be of greater value for the making of armor, and the improvement in sword blades was discouraging the use of bronze in war harnesses, although for several centuries gilded bronze was doubtless retained in armor designed for ceremonies, civil or religious. Of the latter character are doubtless the curious specimens of gilded armor preserved at Nikko. Iron armor in its earliest form closely resembles in pattern the armor of boiled leather of this period: it was made of large scales of iron bound together with thongs of raw hide. (Fig. 5 b, c.) The larger the scales the earlier is apparently the type. In this period (900-1100) helmets were usually formed of a few bands of iron riveted together; and breast plates are occasionally of a solid form, corresponding with some of the earlier types of armor from eastern Europe. Indeed, in many regards the earliest metal armor of Japan shows relationship with that of central and eastern Russia. With this in mind it may be interesting to compare a recent restoration by a Japanese artist of eleventh (?) century harnesses (Fig. 6).

Unquestionably of the late Fujiwara period are the two classic specimens in the temple at Miyajima, and the suit "of Jingō Kōgō" in the Shinto temple of Sugata-no-Miya of Koshu. The latter is figured in Fig. 7. A *sodé* of an armor of this period is represented in the present collection. (v. Fig. 12.)

At the end of the Fujiwara period the laminæ composing the bowl of the helmet sometimes became riveted together in a radial pattern, and by this means greatly increased its strength. The mask of the period was of a single piece and rarely covered the nose.

KAMAKURA PERIOD.

ANCIENT ARMOR (1100-1336).

A typical panoply of this epoch is shown in the adjacent figure, Fig. 8, and it will be observed to correspond somewhat closely with that of the latest type of the preceding period. The laminæ of which the plates of the armor are composed are smaller, however, than in Fujiwara times, the bowl of the helmet flatter, and the ear pieces reduced, although these are still of great size. In the present example the cuirass is encased in stamped leather, and forms a type which was maintained until the 18th century as one class of the military costume of the highest nobles. One observes the large size of the arm-pit pieces, and the peculiar character of the greaves. These are often provided with the large flaring processes suited to protect the side of the knee of the horseman. The officer is here represented as seated upon an armor chest. If a mask had been worn, it would probably have been a chin guard. In this period flourished the earlier generations of the family of Miochin, whose improvement in the armorers' art enabled simple bands of iron to be substituted for bands compounded of scales which form the basis of the preceding suits. A type of Miochin workmanship of this period is represented in the present collection (v. Fig. 13). One observes that in all of these early suits there are but four flaps of armor hanging down from the waist, like little aprons, one in front, one behind and one on either side. In later periods these four became subdivided into as many as sixteen taces. Also noteworthy is the large size of the *sodé*. An interesting corselet of this period of the *haramaki* type is preserved in the museum of the Emperor Go-Daigo at Yoshino, a specimen attributed to Yoshitsuné but dating probably from 1250. Of this period also is the type of cuirass which opened at the side and admitted a separate guard to be inserted against the body, between the overlapping edges. (v. Fig. 1, *waki-daté*.)

Helmet decorations were also specially evolved. They include lateral horn-like processes, *kuwagata*, arising from above

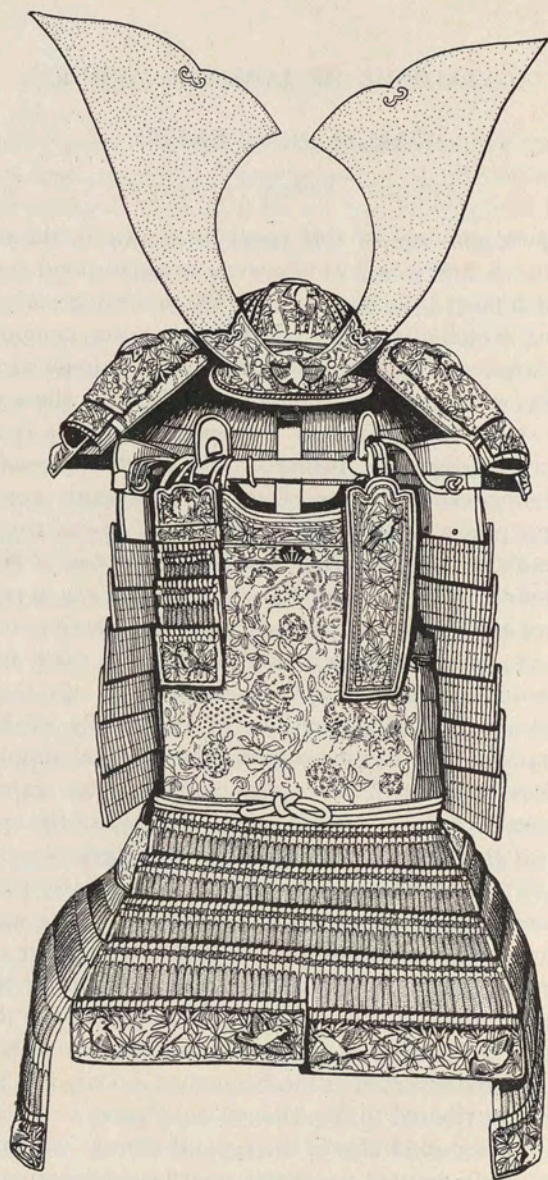


Fig. 9. Richly decorated suit of armor of the highest grade. About 1400. The laminae are gilded and are mounted with scarlet silk. The elaborate ornamentation is of gold. The horn like processes of the helmet are the largest known. This specimen is one of the treasures of the temple Kosuga (Nara): it was borrowed by the Imperial government to form part of the Japanese exhibit in the Paris Exposition.

the peak of the helmet and symbolizing leaves of the water plant, *Sagittaria*, of which the stalks are sometimes represented examples here figured. Cf., however, the helmet shown in Fig. 1. This head-piece is ascribed to Yoshitsuné, and is preserved in the temple of Kurama. Between these horn-like processes a central ornament, or *mayédate*, is usually located. In primitive times (late Fujiwara and early Kamakura) this began to take the shape of some animal or mythical creature whose attributes were to be emulated by the warrior. One may also emphasize the great circumference of the neck guard which now hangs down around the back of the helmet. This in primitive forms is composed of few rows of laminæ, and the ear pieces of the helmet are formed by the rolling outward of the same laminæ. In primitive examples all of the laminæ take part in forming the ear pieces.

ASHIKAGA PERIOD.

MEDIEVAL ARMOR (1336-1600)

Several harnesses of this period are represented in the present collection, enough, at least, to illustrate the more prominent advances from the Kamakura times. The earlier suits retain the four apron-like flaps depending from the cuirass; the arm-pit pieces are smaller, and in the suits of lower grade these are usually of single pieces, articulated at the front ends of the shoulder supports of the cuirass. In suits of the highest rank, on the other hand, the essential features of the preceding period are retained: this is well illustrated (Fig. 9) in the superb suit of red and gold, dating about 1400, preserved in the temple of Kosuga (Nara) and attributed to Yoshitsuné. In general, however, the *sodé* of the Ashikaga period are distinctly of smaller size, and are made of a greater number of bands of laminæ. In the neck guard, which flares less than in earlier suits, the bands of laminæ also increase in number. The ear flanges of the helmet are reduced in size, rarely more than two bands of the neck guard rolling out to take part in their formation. The *hachi*, or bowl of the helmet, is apt to be depressed in earlier examples, and there is present an exaggerated Hachi-

man's opening at the top. Through this opening, incidentally the brain of the wearer was believed to come in closer contact with heavenly influence; it had formerly been closed by the base of a pear shaped ornament which symbolized Buddhistic omnipotence. In later helmets of this period the radial laminae composing the bowl greatly increased in number, as many as 20 or even more plates being present on either side. These were often interrupted by radial plates bearing ornaments. In helmets of the simpler type a single radial plate extends from the Hachiman opening in the direction of the peak and bears three ornamented ridges, often in bronze or gold, which diverge forward and terminate in a small leaf or symbol, *e. g.*, the leaf of the *icho* (ginko) tree, or heads of serpents. In helmets of higher grade the number of inset and radial laminae increases and they are sometimes richly encrusted with silver or gold. Again, a head piece of which the neck guard and ear pieces are of relatively a late type often presents a primitive form of bowl, *hachi*, for it was a long recognized custom for the ancestral helmet to suffer remounting as it passed from generation to generation. In many later Ashikaga suits the taces are subdivided, six being apparently the maximum number. The modification of the sleeves consists in the reduction in size of metal plates protecting the arm and forearm, and during this process the amount of chain mail increases in inverse ratio. So, too, in the shin guards the solidly moulded plates are giving rise to bands fastened together flexibly by chain mail. As yet, however, these plates are of considerable size. In the later suits the back of the cuirass is usually provided with a definite support for a quiver-like piece to which were fastened a staff and banner. Improvement in the foot guards was noteworthy. Mitten-shaped *tabi* of carefully wrought metal protect the foot admirably, yet without curtailing its active movements.

Ornamentation of various parts of the armor became highly developed during the middle of the Ashikaga period, and many forms of inlay, overlay and repoussé were brought into use. Some of the best examples of the artistic metal work of the famous family of Miochin date from this period.

TOKUGAWA PERIOD.

MODERN ARMOR (1600-1868)

The Tokugawa period was one of feudal tranquillity, and it offered little scope for the further evolution of harness for war. On the other hand, it provided a rich field for the development of armor for parade. Decoration of all types was lavish during the seventeenth and eighteenth centuries, and there was developed an era of fanciful taste which may justly be compared with the contemporary Rococo of Europe.

Each feudal lord had then to make an annual progress from his home province to Yedo, and it was a matter of no little importance, even indeed necessity, for him to present the best appearance at the court of the Shogun. Accordingly, the princes of various provinces vied with one another in the elegance of their arms and appointments. They also saw to it that even their soldiers appeared like *samurai*: their *samurai* like *hatamoto*, their *hatamoto* like higher daimyos. Under such conditions it followed that the use of armor became far more general than under former régimes. And as a practical result of this the majority of the harnesses which the collector examines to-day are of Tokugawa period:—thus; of a hundred suits selected at random it would be safe to predict that ninety-five would be Tokugawa.

Armor of this period is characterized by richness both in general appearance and in detail. Costly metals, intricate designs, and carefully chased or fretted decorations were best symptoms of the prevailing taste. It followed, accordingly, that suits of daimyos became objects of extreme price, and even up to the present they have retained their commercial value to such a degree that relatively few of them, *i. e.*, of best grade, have found their way out of Japan. The present collection is fortunately able to represent (in Case G) a harness of the best Tokugawa type.

In general, armor of this period is light, both in design and workmanship. There is a closer modelling of the parts to the body, a concentration of plates on the body region into a com-

pact cuirass and back plate and a gradual decrease in the size of the plates protecting the extremities. For arms and legs, chain mail or narrow strips of metal take the place of the more serviceable armor of the former period. The *sodé* are usually small and composed of many pieces. The taces are light and sometimes greatly subdivided, as many as sixteen depending from the cuirass in typical suits. In the helmet the *hachi* is small in size and fits closely to the head, and in one type of *hachi* the radial pieces composing it become most numerous, as many as five hundred having been riveted together in a late Miochin masterpiece. In the further evolution of the helmet the ear pieces become rudimentary, sometimes less than an inch in length giving no suggestion of their relationship to the huge ear pieces of the Fujiwara times. The neck armoring is also small, closely fitting and made of many laminæ: here as in other parts of the armor strips of metal, lacquered or covered with leather replace the bands which in former periods had been composed of small scale-like laminæ laced together. Some of the foregoing characters are well illustrated in Fig. 10, in the effigy of Daté Masamuné (died in 1636) which appears on the altar of his memorial temple of Matsushima.*

There were few opportunities during the seventeenth and eighteenth centuries for practically testing the work of the armorer. In spite of this, however, there can be no question that there was abundant and critical speculation as to the value of his products. We know, for example, that there had been opportunity of comparing them with the best European harnesses imported by the Dutch traders at Nagasaki, and the Japanese officers had been convinced, probably at the cost of

* This prince was a formidable rival of the Tokugawa: his diplomatic influence extended to Rome and Spain, having sent thither a special embassy in 1614: he was distinguished as an engineer and litterateur, as well as a warrior. He is known in popular Japanese history as the "one eyed dragon of the North." And, as an index of his ability, his admirers steadfastly maintain that even through his blind eye,—which he lost in battle from an arrow wound,—he could see more than could Ieyasū through his two very active ones.

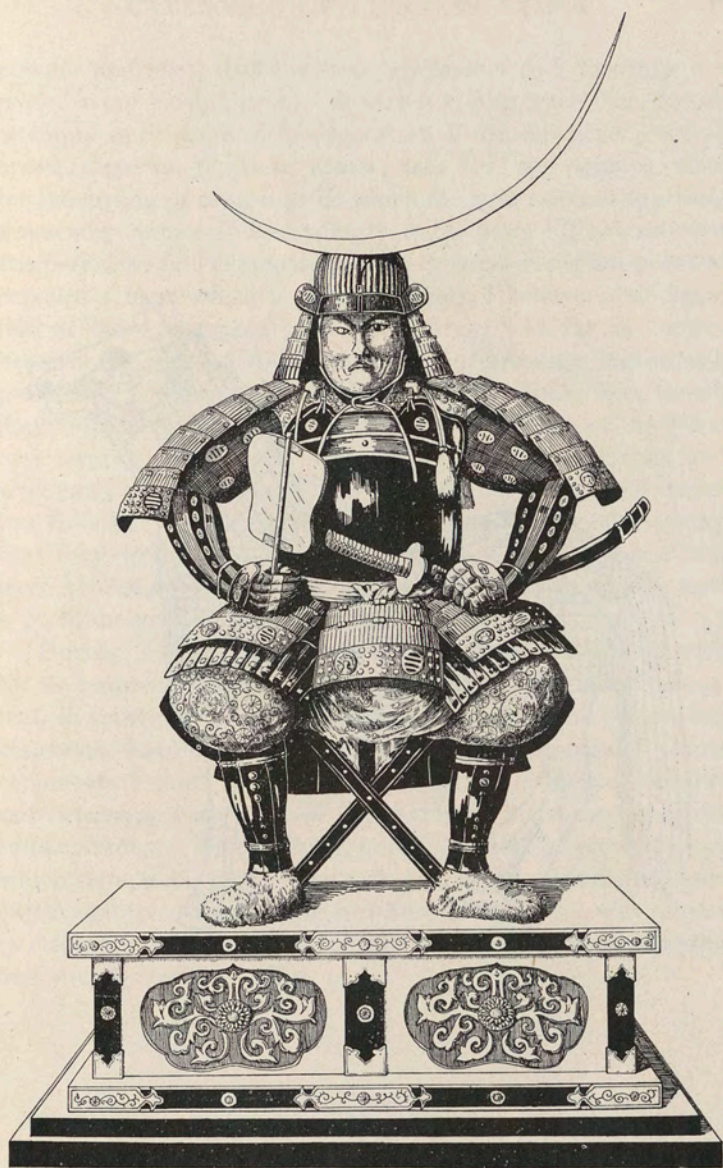


Fig. 10. Armor of Prince Daté Masamuné preserved upon his effigy in the memorial temple at Matsushima. It dates about 1640.

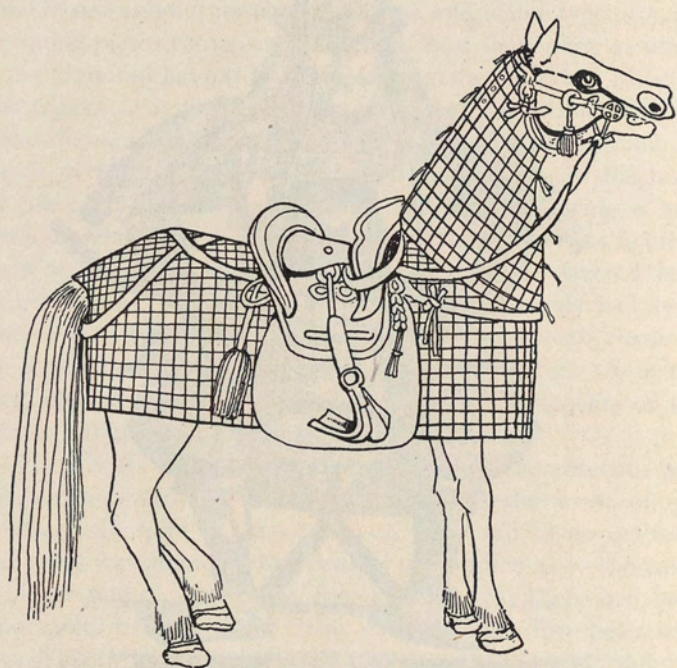


Fig. 11. Armor of horse during the Tokugawa period.

powder and shot, that the heavy cabassets and plastrons imported were musket proof. It was not long, therefore, before attempts were made to incorporate a European head piece or breast plate in Japanese armor, less for use perhaps, than for the feeling of critical pride which the possession of so strong a specimen induced. Accordingly, in the more costly armors of this period we find examples of the *hatomuné* or pigeon-breasted corselet, a form which is unquestionably, I believe, a modification of the contemporary European style. As far as known, however, no success followed efforts to introduce leg or arm pieces in accordance with Western models. These were found, doubtless, too cumbersome for the active exercise of the Japanese sword. That these pieces, however, came to Japan and were early traded there, there is no doubt, for the present writer has collected fragments of them and has seen good evidence that they were not employed for their original purpose, but were broken up on account of their ornamentation and used *e. g.*, in the making of Tabaco-bon.

During Tokugawa times Japanese heraldry was carried to its supreme development, and the use of many crests, both in repetition and in quarterings, is one of the commonest diagnostic features of the armor. So also a language of helmet ornaments became developed, and the student of such matters can determine with more or less accuracy the meaning of the suns and moons, fishes, plants, horns, and similar crests (*mon*) which came to be worn. Banners, too, at this period were used extravagantly. So, also the furniture of the horse was subject to elaborate ornamentation, as the lacquered and inlaid saddles and stirrups testify. (Fig. 11.)

CATALOGUE OF THE LOAN COLLECTION OF JAPANESE ARMOR.

The contents of Cases 18, F and in part G, are loaned by Mr. Louis G. McCagg, those of Cases 9, 11, 12, 13, 17, 19, and in part 15 and G, by Mr. Samuel Isham, the remaining objects by Mr. Bashford Dean.

CASE A. ARMOR OF THE FUJIWARA PERIOD.

SCALES OF BRONZE ARMOR richly incrustated with gold. Period about A. D. 800. From a tumulus in the province of Izu. Presented to Dr. Dean by the archaeologist Professor Chitora Kawasaki, of the Tokyo Fine Arts School. The size, shape, and degree of overlap of the scales is indicated in Fig. 5 A.

JAPANESE HELMET. The *hachi* (bowl) is heavy and is of simple conical form. About 900. The crest ornaments and peak are additions of later date, probably 15th century.

COAT OF MAIL. About 1000. (Fig. 12 A.) This specimen illustrates a primitive type of Japanese harness. The separate plates are of boiled leather, cut and beaten into pieces shaped like fish scales. The form is a *haramaki*, i. e., a cuirass lacing at the back. This example gives evidence of having been restored at a late date, probably 18th century, and at this time the taces appear to have been subdivided. In its original form the skirt was attached to the cuirass and was subdivided into but three pieces.

FRAGMENT OF SHOULDER GUARD OF MINAMOTO NO YOSHIIE (HACHIMAN TARO). This distinguished general conquered the Ainos of northern Japan (the part beyond Sendai) and brought them under the permanent subjection of the Emperor. His armor was preserved in a shrine at Utatsu: of this, part of a *sodé* came into the hands of the archaeologist Seiichiro Tozawa of Sendai, and by him a fragment was presented to Dr. Dean. From the document in the possession of Mr. Tozawa, it appears that Hachiman Taro, after a successful battle on the 15th of March, 1097 (?), founded a Shinto shrine and presented to it the armor which he had worn. This shrine was attended for several centuries by a family of priests named Kajiwara, from one of whom, Kajawara Katsuo, this specimen was obtained during the period of disregard for temple treasures, about 1870. (Fig. 5 D.)



Fig. 12. Armor of the Fujiwara period.

A. Mail of scales of boiled leather. About 1000.

B. Shoulder guard of laminae of boiled leather. Before 1100.

C. Mask (*Tengu*) of boiled leather.

FRAGMENTS OF IRON ARMOR. Probably of the 12th century, from tomb in the province at Izu. Presented to Dr. Dean by Professor Kawasaki. (Fig. 5 B and C.)

HACHI (*helmet*). Fujiwara period, from excavation near Kamakura.

HACHI. Probably late Fujiwara, from excavation near Kamakura.

HACHI. A primitive (the so-called Aino) form, probably 11th century. (Fig. 12.)

MASK of boiled leather covered with cotton cloth, representing a Tengu (god of the mountain). Probably late Fujiwara period. (Fig. 12 C.)

SWORD GUARD OF THE LATE FUJIWARA PERIOD. At this period the guard is thin and made of sword steel. In earlier types it is pear shaped, perforated by small, rectangular openings, arranged radially.

SODÉ (shoulder guard) resembling closely those in the classic suits preserved in the temple of Miyajima, and like them probably dating from late in the 11th century. (Fig. 12 B.) It is the only specimen which the present collection affords of a period of art which to Japanese connoisseurs typifies the "golden age of Japan." This present example is of maximum size, measuring 18 inches in height and 14 inches in width. It is formed of bands of large plates of boiled leather interlaced with raw hide: the bands themselves are combined by means of strings of cotton cloth, blue, ornamented in the cherry flower pattern. The ornaments of the guard are of copper, and the leather decorating the upper rim of the guard is of Indian origin.

GREAVES. Late Fujiwara period. These represent the so-called greaves of Bishamon (*Bishamon-suné-ate*).

CASE I. ARMOR OF THE KAMAKURA PERIOD. (FIG. 13.)

COMPLETE SUIT OF JAPANESE ARMOR of iron covered with black lacquer and fastened by thongs of undressed deer hide. It represents the war harness of an officer of the time of the invasion of Japan by the Mongols (about 1280). The work of the armorer Miochin Munéchicka, with the exception of the bowl of the helmet, which is of a more primitive period, and is ascribed to Miochin Sho-dai. This suit represents an early type of armor in which continuous strips of metal replace the bands compounded of separate scale-like laminae. One observes, however, that the tradition of the separate laminae is kept up by the design, painted in red, imitating cross-stitches, seen on the taces, on the lower band of the shoulder guards, as well as on the rim of the neck and ear pieces. As far as the writer

is aware, this is the only complete suit extant of this early period. It is furthermore remarkable in the repetition of the signature of the maker on many parts of the armor, *e. g.*, the head piece, the mask, the throat guard, the *sodé*, the arm guards, and the cuirass. The signatures are incised on small copper plates which are sunken into the armor, and since these plates lie below the original lacquer there can be little question of their authenticity. The date here recorded is *Bun-yé Hachi-nen* (the equivalent of A. D 1272): the cuirass, however, which bears, by the way, the detachable side plate (Fig. 1, *Wakidaté*), is dated a year earlier. Among the primitive features of this suit one notices:—decorations of copper; extraordinary size of the *sodé*; extreme width of the neck guard; huge ear pieces formed by the outrolling of three of the laminae of the neck guard; mask of the chin-protecting type; arm pit pieces of great size; helmet heavy, with *hachi* unlacquered and composed of few radial laminae; lateral helmet ornaments of iron; Hachiman's opening large in diameter, enclosed by ring and ornament of iron. The central ornament of the helmet is a rabbit executed in the Nara style of brown lacquer and is possibly as old as the remainder of the suit.

CASE 2. ARMOR OF THE KAMAKURA PERIOD.

CORSELET AND TACES. An early example of the term which opened under the right arm, *do-maru*: it is formed of flexible bands each of which is composed of interlaced laminae alternately of iron and leather. The bands are supported by braid of blue silk. An ancient type and probably dates from the early 14th century. It was obtained from a collector who stated that it had belonged to Yoshiie and had been secured about 1870 from a temple near Osaka. In some regards it resembles the specimen (*a haramaki*), preserved at Yoshino, and ascribed to Yoshitsuné.

MASK AND GORGET. A primitive form dating probably from the early 14th century. The nose guard is present, but the general crude, box shaped face is noteworthy, a type antedating exact modeling. The ornament present on the chin is also of an archaic type. (Fig. 22 A.)

HELMET. The *hachi* is of the 12th century and bears the signature of Miochin Munekiyo, who represented the second generation of this family of armorers. The neck guard and ear pieces are of Ashikaga period.

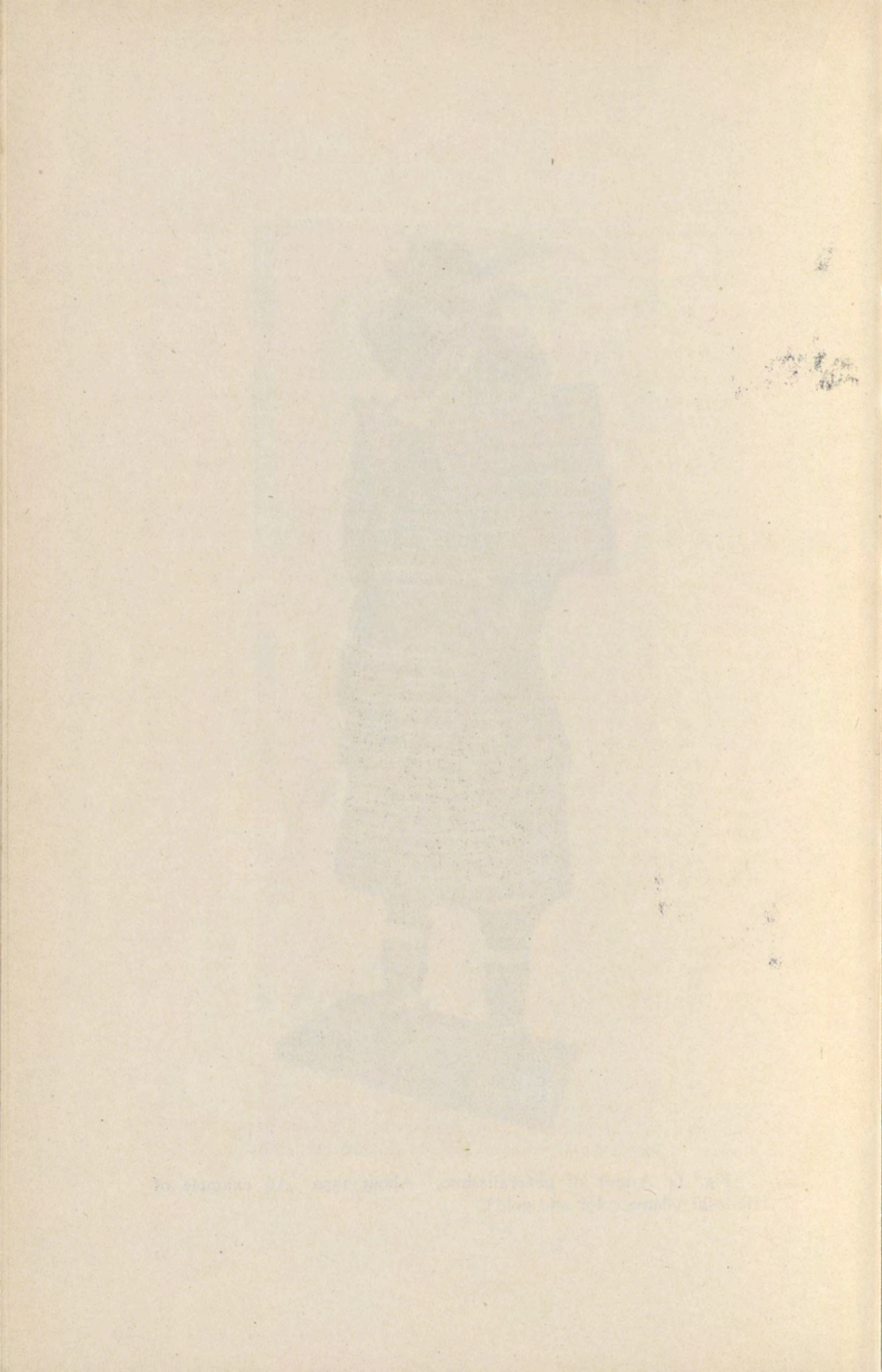
GREAVES. This form, showing the flattened processes which extend backward on the thigh to protect the knee of the horseman, is characteristic of the Kamakura period. The present examples date probably from the 14th century. They were exhibited by their former owner in the Japanese Exposition at Osaka. (Fig. 23 c.)



Fig. 13. Japanese armor of the time of the Mongol invasion.
(About 1280.) Workmanship of Miochin Munéchika.



Fig. 14. Armor of generalissimo. About 1550. An example of Hiodoshi (flame color and gold).



THE SLEEVES AND SKIRT (*hai-daté*) shown in the present case date probably from the early Ashikaga period. Of this date also are the iron foot guards.

CASE 3. ARMOR OF THE ASHIKAGA PERIOD. (FIG. 14.)

ARMOR OF GENERALISSIMO. This specimen dates from about 1550 and is said to have belonged to a Prince of Saki. The metal crest plates, however, which belonged to the ear guards and to the arm-pit pieces have been removed so that the former ownership of the harness could not be traced definitely. This commonly happens when a suit is sold, since he who parts with a family treasure is regarded as having lost no little dignity. It may be remarked that a prince's harness of the present type rarely finds its way from the family of the original owner. Such an occurrence is usually due to either gift or theft. In the former case the armor was presented, for example, to one of the prince's eminent samurai, in whose family it might remain for generations, and if finally sold, it would be deprived of its crest (*mon*) plates, so that its pedigree should not be traced. In the latter case, it may have been abstracted from its kura, the dishonest custodian placing in its stead, in the original chests, an inferior specimen, but selected so as to tally as closely as practicable with the original item in the inventory. The latter alternative is possibly the less unusual, since dishonesty is rare in Japan and a custodian runs little risk of detection. His temptation, moreover, is the greater since a Japanese noble rarely sees all of his ancestral treasures,—for one reason, perhaps, since these are apt to be scattered about in kura over several provinces.

The present specimen is of the form known as *Hiodoshi* (flame color), *i. e.*, scarlet and gold, the use of which was restricted at that period up to about 1600 to the five great princely families of Japan.

The suit is a good example of its class: its only blemishes are that it lacks the original cloth of gold linings of the sleeves and of the *hai-daté*, and that the silk fastenings are of a more recent period than the remainder of the suit. On a greave is the signature of the armorer Yoshi-fusa.

CASE 4.

ARMOR OF PARADE. About 1550. This example shows undivided taces and *sodé* of large size, its laminae alternating iron and leather. The fastenings are of silk arranged in a pattern of white and purple. This pattern is especially noteworthy on the *sodé*, where it indicates a mark of the division of a clan: according to some authori-

ties, patterns of this nature were also used for signaling. The helmet and mask of the present suit are additions of either late Ashikaga or Tokugawa age.

CASE 5.

GILDED HARNESS OF GENERAL OFFICER SERVING UNDER PRINCE DATÉ MASAMUNÉ OF SENDAI. It dates from about 1600, and bears the signature of Yokinoshita Sadaie, an armorer famous for his skill in the preparation of heavy breast and back plates. The breast plate of the present suit bears on its inner side the customary prayer to the saint of war, Hachiman. Noteworthy in this suit is the breadth of the neck cover and the richness of the brocade which lines various portions of the suit. The emblem worn on the helmet, the "eighth moon," is one of the devices of the Daté family.

CASE 6.

ARMOR OF SAMURAI. About 1550. The cuirass is composed of steel laminae, lacquered in black, fastened with bands of dark blue silk. The taces are four in number. The *sodé*, mask and helmet are probably of later period (early Tokugawa).

CASE B. ARMOR OF THE ASHIKAGA PERIOD (Continued).

CORSELET. About 1350. *Haramaki* style. Laminae of boiled leather fastened with braid of blue silk. The braid dates probably from the 18th century.

HELMET (*hachi*). About 1400. From excavation near Sapporo. This type was common during the Ashikaga period. It may be noted that the peak extends widely on either side. (Fig. 15 A.)

CORSELET of triple chain mail. 15th century. An example of the heaviest type of mail employed in Japanese armor.

CHANFRON. Horse-face type. About 1400. It is of heavy iron, repoussé, designed for warfare. (Fig. 16 A.)

JAPANESE MAIL. About 1500. A combination of plate and chain transitional to the plate armor of the later Ashikaga period.

HELMET (*hachi*). About 1400.

" " " 1450.

Two specimens illustrating the better type of head piece. They are formed of radially arranged plates held together by rivets whose heads are of great diameter, $\frac{3}{8}$ and $\frac{3}{4}$ inches. The Hachiman's opening is of extraordinary size.

HELMET. About 1400. An example of the so-called Korean type. The brow piece extending downward close to the forehead under the peak of the helmet was lacquered in red and is characteristic of

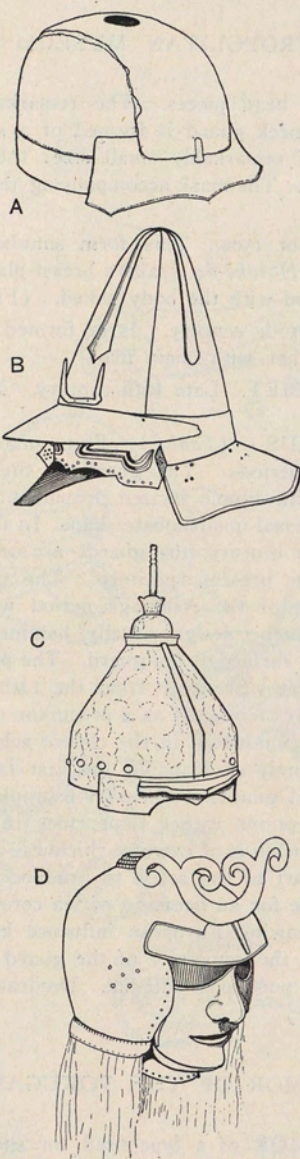


Fig. 15. Types of Japanese helmets.

A. Rounded *Hachi*: primitive form. About 1400.

B. Corean style helmet. About 1400.

C. Corean *Hachi*. About 1590.

D. Helmet and mask: boiled leather, black lacquered. About 1700.

the so-called Korean head pieces. The remarkable feature of this specimen is that the neck guard is formed of a single band and that the ear pieces are of remarkably small size: the crest is shown by means of perforations. The mask accompanying this helmet dates from 1450. (Fig. 15 B.)

CUIRASS. About 1500. This form simulates the naked body and is known as the *Hotoké-do* (saint's breast-plate), an Indian saint being often represented with the body naked. (Fig. 17 A.)

SKULL CAP. 16th century. It is formed of plates of boiled leather fastened together with chain mail.

FOLDING HELMET. Late 16th century. Neck guard of chain mail.

SWORD GUARDS. (*Tsuba*.) Five guards are here shown representing typical periods. The guard of the Nara period is of sword steel, light, with simple incised ornament. The present specimen is of a rather unusual quadrilobate shape. In the Kamakura period, especially in the 11th century, the guards are sometimes of extreme size, as shown in the present specimen. The perforated pattern is common. The guard of the Ashikaga period was the first to bear pictorial composition: the design usually hammered or chiseled out below the level of the surface of the guard. The present specimen is of archaic design and dates probably from the 14th century. From an artistic standpoint it is of interest as a precursor of the kind of workmanship which later culminated in the classic school of *tsuba* makers of Yamashiro, the family of Kanaiyé, the first family whose name is associated with sword guards. The two examples of the Tokugawa period illustrate exceptions rather than rules in the guards of this date. One signed Miochin is of extreme thickness and is unquestionably an attempt on the part of the artist to produce an antique guard of simple dignity suitable for an occasion of tea ceremonies. The second is the only guard showing European influence known to the writer. It will be noted that the convexity of the guard extends only to the periphery, the central portion is still flat. Decoration in niello. About 1700.

CASE 7. ARMOR OF THE TOKUGAWA PERIOD.

SAMURAI ARMOR of a type used for special service. About 1630. The fastenings are entirely of white silk and from the use of this, the mourning color, the present specimen appears to represent a so-called "dangerous" suit,—a special suit worn when the service was of such danger that the wearer had little hope to survive. The breast plate here represented is an early form of the *hatomoné* previously

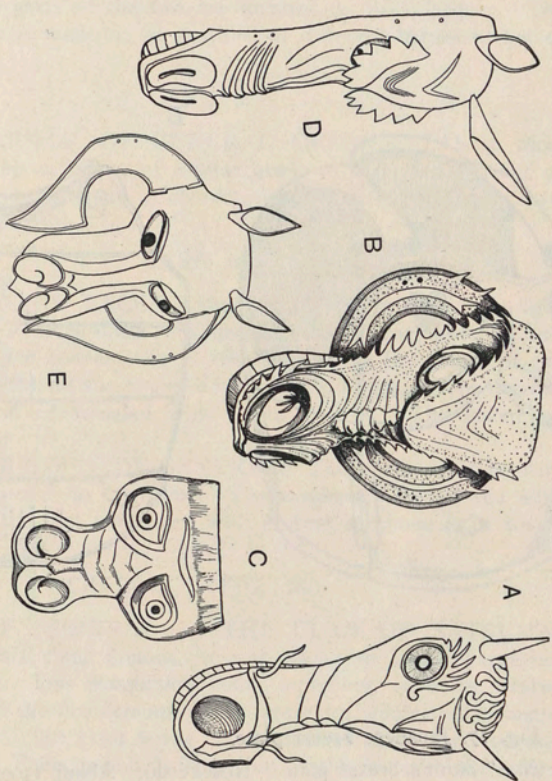


Fig. 16. Types of chanfrons.

- | | |
|-------------------------------|-----------------------------|
| A. Iron chanfron. About 1400. | C. Monkey-face. About 1700. |
| B. Kirin-face. About 1700. | D. Dragon face. About 1750. |
| E. Horse-face. About 1750. | |

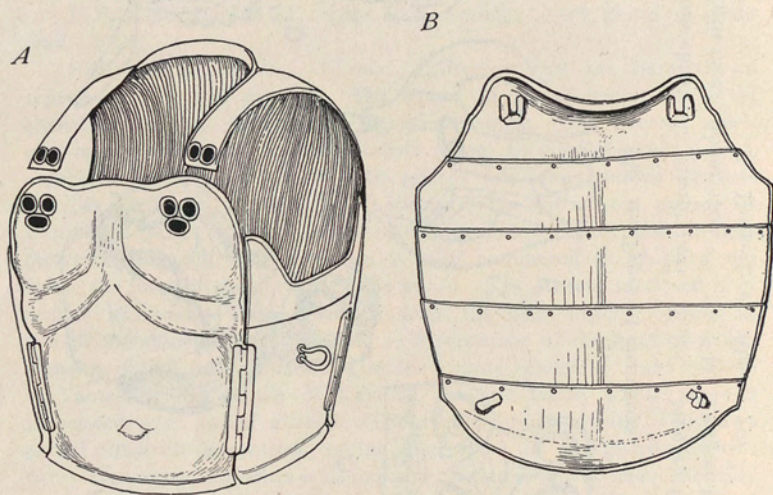


Fig. 17. Japanese breast plate.

A. "Saint's breast plate," Hotoké-do. About 1500.

B. Heavy bullet-proof plastron. About 1600.

mentioned, p. 37: the *sodé* are composed of steel bands encased in leather, and are of the turtle-shell pattern described in Japanese text-books.

CASE 8.

HARNESS OF INFERIOR GRADE OF SAMURAI. Date about 1600. It illustrates the so-called "folding armor (*tatami-yoroi*)" of the period. Its rectangular plates are of iron and are connected by chain mail. All parts of the suit are finished in black lacquer. The present specimen is made up of portions of different harnesses but of the same type.

CASE 9.

GILDED ARMOR OF GENERAL OFFICER. About 1600. This was worn by an officer of similar grade to that of the armor of Case 5. Its banded cuirass is characteristic of late Ashikaga times. Mountings in green silk.

CASE 10.

CORSELET AND TACES. About 1600. A portion of the light armor of daimyo. This form was used in the fatigue uniform, and could be folded for convenience in transport. The iron basis of the suit is similar to that of the *tatami-do* of Case 8, but it is here covered with blue damask ornamented with crests in gold. The fastenings are of red silk.

FOLDING HELMET OF GENERAL. This form could be flattened for convenience in transport. The fastenings are of red silk. Armor of arms and legs associated with present specimen is of somewhat later date.

CASE 11. (FIG. 18.)

ARMOR OF SAMURAI OF THE CLAN OF SATSUMA. About 1600. This clan, famous in war, came to adopt harnesses lacquered in red. This sanguinary color, moreover, gave the wearer the appearance of the fire demons which figure formidably in Japanese theology and art. The crest borne on the helmet of the present suit is the emblem of Fudo, popularly described as the fire god, but corresponding more accurately with the brahminical Siva, god of wisdom, justice and punishment.

CASE 12.

BANDED OR SO-CALLED TIGER ARMOR. About 1700. This is of the type worn by *hatamoto* (sub-daimyo) and is an example of the richly colored suits of this period. In the specimen the metal

CATALOGUE OF JAPANESE ARTS

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PART I

THE HISTORY OF THE JAPANESE ARTS. The history of the Japanese arts is a subject of great interest and importance. It is a subject which has attracted the attention of many scholars and artists. The history of the Japanese arts is a subject which has attracted the attention of many scholars and artists.

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Fig. 18. Armor of samurai of Satsuma clan. About 1600.

parts are gilded: the silk bands are colored blue, white, green and buff. The gilded *hai-daté* bear the mystical *mitsu-domoé* crest in black lacquer. The helmet associated with the present specimen probably belongs to a suit prepared for service on occasion of fire. It may possibly have belonged to an actor.

CASE 13.

BANDED OR TIGER ARMOR. About 1650. In this example the bands of the cuirass are encased in leather (*kawatsuchumi*). It was worn probably by a *hatamoto*. Its colors are green, gold, bronze and white and maroon. The helmet has an interesting *hachi* composed of radial lamellae and bears as ornament a gilded Chinese lion (*shishi*).

CASE 14.

JACKET OF CHAIN MAIL. About 1600.

HOOD OF CLOSELY WOVEN CHAIN MAIL. About 1650.

HALF HELMET WITH NECK GUARD. About 1650. This specimen belonged to a retainer of the family of Daté of Sendai, and bears the crest of the "eighth moon." The neck guard is formed of hexagons of metal connected by chain mail and covered with silk damask. (Fig. 21 B.)

JACKET OF SOLDIER. About 1700. It is composed of hexagons of boiled leather connected by chain mail and covered by cloth. The hexagons are outlined in silk.

CASE 15.

GILDED CHANFRON AND NECK GUARD. About 1750. This is a typical example of the parade armor of a horse. The neck guard is formed of squares of boiled leather. (Fig. 16 E.)

MAIL FOR SHOULDER AND SIDES. About 1700. Gilded, formed of squares of boiled leather, with fastenings of red silk. This is a form of *hiotoshi* adapted to an indoor ceremonial costume.

LEATHER BREAST CORSELET. About 1650. Worn in ceremonial dress.

SHOULDER PENNON OF GENERAL OFFICER. About 1750. The staff was inserted in a socket fastened to the back plate of the harness. The present example shows *hō-ō* birds in closely worked embroidery, on a field of gold. Colored waves, embroidered, are shown in the foreground, and bear on either side the Buddhistic sphere of immortality.

CONCH SHELL (Triton), used as a battle horn of officer.



Fig. 19. Harness of generalissimo. About 1700. An example of Hiyodori (flame color and gold).

HELMET used by officer on the occasion of a large fire. On such an occasion samurai were delegated to marshal forces sent out to fight the fire. About 1800.

SIGNALING BATONS of officers.

CASE 16.

ARMOR OF A DAIMYO OF THE FAMILY OF TOSA. About 1700. The mountings are of gold bronze and are well wrought: the silk bands are of the heaviest type, the *sodé* are rounded over the shoulder, and the arm-pit pieces are of unusual size, the latter character a sign of the high class of the suit. The bands of which the harness is composed are made throughout of separate laminae laced together, as in the earlier suits, a point of especial interest, since at this late period the armorer was apt to make the bands of single pieces, and merely suggest on the outer surface, by deceptive file work, its subdivision into separate laminae.

CASE 17. (FIG. 19.)

ARMOR OF GENERALISSIMO. About 1700. An excellent example of the *hiotoshi* of this period. The *sodé* are composed of separate metal bands incrustated and lacquered in gold: the design showing the rabbit springing from the sea foam, is of great antiquity in Japanese art, symbolizing spontaneous generation. All mountings are of copper richly gilded. The *hai-daté* are of the tufted form characteristic of the highest suits of this period. The helmet ornaments, a silver moon rising from the waves, continues the design of the *sodé*. The greaves are of archaic form.

Accompanying the present suit are two OFFICERS' BATONS. These were used for signaling: the one at the left terminates in a large tassel of horse hair and is a typical form of the 18th century. The paper bands which compose the tassel in the second specimen are apparently connected with the mystical *gohei* of Shintoism.

CASE 18.

ARMOR OF SAMURAI OF THE EARLY TOKUGAWA PERIOD. This is an interesting specimen of the work in overlay in precious metals which was highly developed especially from the time of Iemitsu. On the plastron is pictured a Buddha enthroned: the face and arms are treated in yellow bronze, the garment in silver.

CASE 19.

ARMOR OF A SAMURAI OF THE TOKUGAWA FAMILY. About 1800. An example of a late type of Japanese armor. Of modern character are the curiously folded *sodé* whose damask linings protrude around the margins, the spikes occurring on the sleeves and gauntlets, and the great number of taces (twelve). The so-called medicine (incense) pouch attached to the breast plate bears the crest, three *asarum* leaves (*mitsu-aoi*), of the Tokugawa family.

Behind the figure hangs a *surcoat* (belonging, however, to another harness).

WAR-FAN. This usually contains ribs of steel and can be used to deflect a sword stroke. It was commonly used for signaling.

CASE C. ARMOR OF THE TOKUGAWA PERIOD. (Continued.)

CUIRASS. About 1600. This form, known as prawnback, is made of a dozen overlapping bands of steel. It resembles somewhat a type of European corselet of the 16th century, the Krebsen-bruste, and is possibly a Japanese copy.

HELMET AND MASK. About 1700. This is a light form intended for parade. It is made of boiled leather and finished in black lacquer. (Fig. 15 D.)

PLASTRON. About 1600. Heavy bullet proof form used in sieges. (Fig. 17 B.)

FOREHEAD HELMET with folding ear pieces. About 1650. A type said to have been used in night assaults. (Fig. 21 A.)

CUIRASS. About 1700. Decoration in repoussé showing the sacred dragon and *tamago* (the egg of immortality).

FOLDING CORSELET. About 1700. *Haramaki* style.

HELMET. About 1700. This is of the Corean style, which became popular in the 17th century after the campaign of Hideoshi. (Fig. 15 C.)

CHANFRON. About 1700. Kirin-face type. A specimen used for parade. This interesting specimen was presented to Dr. Dean by the archaeologist Seiichiro Tozawa of Sendai. The Kirin, it may be mentioned, was a monster having a dragon-like head and a deer's body, so light of foot that it was able to leave behind no footprints even in snow. (Fig. 16 B.)

CHANFRON. About 1700. Monkey-face type. (Fig. 16 C.)

CHANFRON. About 1750. Dragon-face type. (Fig. 16 D.)

These two pieces are for parade.

COREAN HELMET used during Tokugawa period. This type was in great favor among Japanese samurai after the campaign of Hideoshi, (1592).

A

B

C

F



E

D

Fig. 20.

A. Helmet and mask attributed to the Japanese general Takeda-Shingen. About 1570.

B. Shoulder guard. About 1590.

C. Gilded cuirass. About 1500.

D. Spanish or Portuguese morion. About 1590.

E. Dutch morion. About 1630.

F. Dutch cabasset. About 1640.

SWORD GUARD. The work of the artist Kanaiyé *sho-dai* and dates from about 1475. Among Japanese connoisseurs this artist ranks as the foremost of the classic school and his work is said never to have been equalled in dignity and taste. Genuine examples of this master are exceedingly rare, less than thirty indeed are extant, according to Mr. Imamura, Director of the Imperial Artillery Museum in Tokyo. The present guard depicts Yoshitsuné overcoming Benkei.

CASE D. (FIG. 20.)

HELMET AND MASK attributed to the Japanese general, Takeda Shingen. About 1570. It represents the head of a Tengu (god of the mountain). The present specimen was long in the possession of a samurai family in the province of Tosa, its former owner stating that it had been obtained by a gift in the 17th century. A somewhat similar specimen is preserved in the Imperial Museum in Tokyo. Takeda Shingen, it may be remarked, is one of the most picturesque heroes in Japanese history: ascetic, superstitious, daring beyond measure, an archbishop, a brilliant strategist, and a rival of Ieyasü for the chief stewardship of the Emperor.

SHOULDER GUARD. About 1590. A laminated form worn under usual garment.

CUIRRASS and taces. About 1500. Gilded, composed of squares of boiled leather, decorated in blue brocade. A ceremonial form.

EUROPEAN HELMETS. Worn in Japan during Tokugawa times. Three pieces.

The *first*, A morion, Spanish (or Portuguese?), dating from about 1590.

The *second*, A Dutch morion. About 1630. It has been given neck cover, brow piece and crest to accord with the Japanese style.

The *third*, A Dutch cabasset. About 1640. It has also received Japanese additions, neck cover, peak and ear pieces. In this specimen the original (European) socket for the plume has been retained. A specimen somewhat similar to the last is preserved in the Imperial Museum at Tokyo: another, at Nikko, belongs to the harness of Ieyasü.

CASE E. MASKS, HALF HELMETS AND GAUNTLETS.

SKULL HELMET. About 1650. Formed of a single piece and fitting close to the roof of the cranium. From the sides depended originally a neck cover of chain mail. (Fig 21 c.)

SKULL CAP. About 1600. Composed of large forehead plate and smaller side and back plates, connected by chain mail.

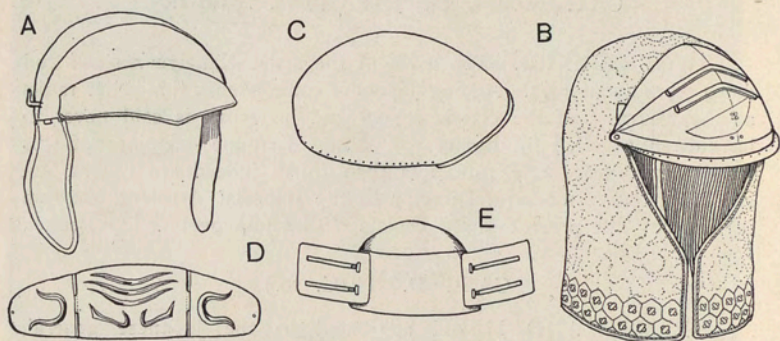


Fig. 21. Skull helmets and forehead helmets. Seventeenth century.

A. Half helmet with movable ear guards. B. Half helmet with hood. C. Skull helmet. D and E. Forehead helmets.

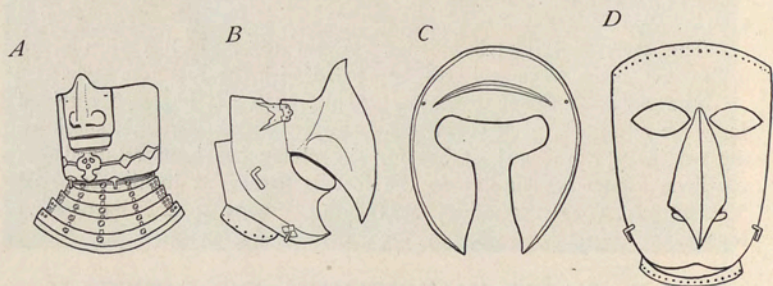


Fig. 22. Masks to accompany Japanese armor.

A. Primitive form lacking modeling to the face. About 1325.
 B. Mountain god (Tengu). About 1450.
 C. Monkey-face. About 1800.
 D. Swallow-face. About 1550.

SKULL HELMET. About 1500. Formed of two plates connected by chain mail.

FOREHEAD HELMET, showing brows and wrinkles. About 1700. Made of three pieces, frontal and temporals, hinged. Signed by one of the family of Miochin. (Fig. 21 D.)

HALF HELMET formed of folding laminae. About 1600.

HALF HELMET, similar to preceding. About 1600. Bears figure of a Buddhist angel, (Ten-nin) in silver overlay.

HALF HELMET, folding in three pieces. About 1500.

FOREHEAD HELMET with sliding temple guards. About 1600. (Fig. 21 E.)

MASKS used with complete armor. Examples representing the different types. 16 specimens.

Tengu (mountain god). About 1450 (Fig. 22 B); Moriyo (ghost), 1750; Mask with Shikoku style gorget, 1650; Satsuma mask, 1700; Saru-bo (monkey-face), about 1800 (Fig. 22 C); Warawazura (young boy's face), about 1790, work of a late generation of Miochin; Tsubamé-bo (swallow-face), about 1550 (Fig. 22 D); Onna-men (woman's face), work of Yoshifusa of Mito; O Kina-men (old man's face), about 1600, work of Nobuiyé; Foreign Barbarian; Shiwazura (wrinkled face mask), about 1650; Hô-até (chin mask), signed Miochin, about 1450; Chin mask, about 1550; Chin mask, work of Miochin Munéfusa (21st generation); Kōrai-bo (Corean face), about 1700; Chin mask, about 1600.

GAUNTLETS formed of plates of iron connected by chain mail. About 1550. (Fig. 23 A.)

GAUNTLETS, mitten-shape, formed of overlapping plates and provided at the wrist with guard for catching sword blade. About 1700. (Fig. 23 B.)

CASE F. ARMOR OF PARADE. (FIG. 24.)

SUIT OF DAIMYO BEARING THE CREST OF ARIMA. A splendid example of the work of a Tokugawa armorer. In style it resembles closely a well known harness of Ieyasū of early seventeenth century. The present specimen, however, is of later date. It is signed by Saotomé Iétada, and was made about the year 1730. The cuirass is of the *hatomuné* form, and this and the bowl of the helmet are probably of European origin. Similar specimens were imported by Dutch traders at Nagasaki, and were highly prized by the Japanese. In the present instance these parts have then been remounted and decorated. The corselet, taces, *sodé* and *hachi* are elaborately etched and overlaid in precious metals. On the plastron is depicted a religious ceremony,

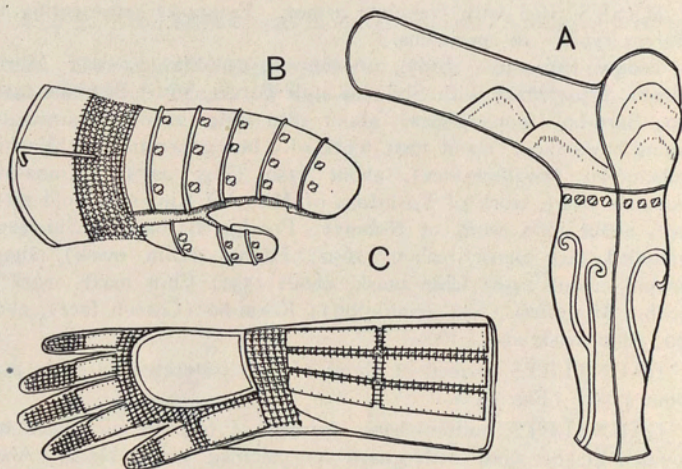


Fig. 23.

A. Gauntlet. About 1550.

B. Gauntlet. About 1600.

C. Greave of the type of the early Kamakura period.



Fig. 24. Armor bearing the crest of the Prince of Arima, with elaborate decorations etched and overlaid in precious metals. About 1730.

Corean in style, and in the design there appears over the altar the sacred dragon surrounded by *ho-ō* birds. On the back plate (Case G) priests or sages are shown and above them the Buddhistic angel, *Ten-nin* and the *ho-ō* birds. On the taces appear the dogs of Chinese and Japanese art. The *sodé* picture sages borne on sacred dragons.

(Formerly in the Colman Collection.)

CASE G.

CORSELET. About 1600. Overlay work in precious metals. The subject represents the fire god rising out of the sea, and a Buddhist saint borne on clouds.

BACK PLATE. About 1650. Decorated in Nara style of lacquer and inlay work of pearl of the *Awabi* (*Haliotis*).

CEREMONIAL CUIRASS (*Haramaki-do*). About 1800.

HELMET. About 1700. Work of Saotomé Iesada of Kōshu. The *hachi*, of graceful form, is composed of upward of 60 lamellae.

SHOULDER GUARDS belonging to armor of Kugé (a member of the Imperial family). About 1700. Ornamented in gold with many crests of chrysanthemum and paulownia.

GORGET (two pieces). About 1868. These belong to the latest period, and illustrate the prevailing decadence in the armorer's art.

BREAST PLATE. About 1630. Workmanship attributed to one of the family of Miochin. This example of artistic repoussé may be contrasted with the preceding specimens. The subject represents the sacred dragons: the mystical sphere for which they are battling was probably shown in the gorget of the same suit.

GORGET OF ITALIAN ARMET. About 1540. This illustrates the workmanship of the school of Cellini, and has been introduced for comparison with the work of Japanese artists in repoussé.

HELMET (*hachi*). About 1700. Composed of 32 radially arranged lamellae held together by stout rivets: the ridges are encased in copper gilded. Work of Masaiyé.

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